Igor Luther
Josef Arpa (sound)
Stan Szomolanyi

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Dr. Herman Renner
Head of Documentary
Dept. ARDBR
(West German TV)

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Montreal Cadet
1979 red

I ACKNOWLEDGE RECEIPT OF TICKET(S) AND/OR COUPONS FOR RELATED CHARGES DESCRIBED HEREON. PAYMENT IN FULL TO BE MAKE WHEN BILLED OR IN EXTENDED PAYMENTS IN ACCORDANCE WITH STANDARD POLICY OF COMPANY ISSUING CARD AND AS REFLECTED IN APPLICABLE TARIFFS.

X

# UNIVERSAL CREDIT CARD CHARGE FORM

PAN AMERICAN WORLD AIRWAYS, INC. 026

3. CARDHOLDER COPY

DATE OF ISSUE: 13 NOV 82

IF EXTENDED PAYMENT APPLICABLE CIRCLE NO. OF MONTHS: 3 6 9 12

DATE AND PLACE OF ISSUE: PA ATO

NAME OF PASSENGER IF OTHER THAN CARDHOLDER

OTATO No.

CONNECTION OF PASSENGER WITH SUBSCRIBER

APPROVAL CODE

COMPLETE ROUTING: TURIN PASS APPLICATION

FARE BASIS

CARRIER

AIRLINE 026

FORM

SERIAL No.

TICKETS NOT TRANSFERABLE
NO CASH REFUNDS

CREDIT CARD NAME/CODE: AMEX

FORM OF CREDIT

3714 034603 21000

02/82 THRU 01/84 64 AX

I F DRASNIN

FARE 25.00

TAX

EQUIV AMT PD

TOTAL 25.00

ROUTE CODE

① Editorial/Jannaby
② Budget/Expenses

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① Hidden Agendas

1) future projects (incl. a film w/ Dem. w/ trip to W. Berman premiere)
2) guarentees for position/film — favorable
3) ∴ assessment of film + Dem. revision — concern re:
4) % of film for dinner
5) billboards for another film
6) spin-off film
7) what about outtakes?
8) gave no indication had a money problem until it was too late, (or then, never clear, explicit re:)
   - attempt to shorten prod. sked
   - threat to stop production
   - crew's pdy + time table
   - conflicting communication w/crew
9) lack of equipment: mikes, 12-24% lens, crew

the RUA exchange material

10) personnel problems: no asst camera; presence-role of 2nd camera; we provided sound mx, did all camera notes & clipping + shot @ 50 cycles/25 frames

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(2)
1) costs in China: we had expenses, some not anticipated (shipping, fax etc.)
2) return air trip
3) camera crew's last week
4) entertainment - gifts
5) post-prod. budget: editing, editing room, neg cutting, print transfers
6) Fin expenses
7) point is to break even — nothing more, nothing less; return any unused money
8) how do u want accounting of prod. expenses

Compromises

① changed the film based on my concept, my contacts, my ability to define and find the story — we could have gone home when military project was denied (then say he never promised ~~we could film~~ the military items on the list).

② no asst. camera — sound capability or only one camera;

③ David does sound — [~~and therefore Dad helping~~ ~~remembered, Tom's~~ me do the job so an asst. could.]

④ Renner — his role and expectations

⑤ the agreement:
— 30 shooting days
— under my direction
(+ ~~(verbal)~~ no assurances: make an Answer. doc., do what I want to do the way I want to do it).

⑥ extra expenses + payments

⑦ one vs. two versions of the film

⑧ I don't respond to threats about stopping the production

⑨ deadline for cameraman — which Jannsky knew + I didn't.

(16) told crew & was not happy w/ material: up; Coal Hill "needing to be re-shot", breeding conflict + insecurity.

(17) ced read hr email comments + records — never saw it.

(18) 5-10% of pile ~~other~~ to be shot to Renner's specifications —

11/30/82
Shanghai

(617) 492-2777

201-6620

(1)

(16) miles:
- a long shotgun
- a short shotgun

no barking
no unveiling no
ommo directions
miles = no way to
cut down outside
noise.

# 人民宾馆

RENMIN GRAND HOTEL

电 话 Tel 53421 电报挂号 Cable 4199

(17) no slate
(18) no 12-240
(19) no small camera

* (1) She said no promises or agreements had been made re a military film — we had no film to make in China;

(2) the idea, concept, specifics & details were in all instances formulated by me and obtained through the efforts of David Lin and myself, using my contacts, experience and good offices / credibility in China;

(from us to comply w/ Chinese request)

(3) ~~Jan Wong~~ sought agreement to let Chinese see film, have script before Woodcock & to guarantee it would be "positive" — we refused and said we would not continue under these conditions;

* * (4) he tried to cut short the number of shooting days + cut costs at every opportunity — w/ field crew's help, misled me re camera availability & Dec. 10/end of shooting, did not provide complete crew (no assistant cameraman), shortage of essential items like gaffer's tape, misled me re role, expectations + character of Herman Penner; tried to insist film be finished by Dec. 3.

(5) has tried to take credit for a film he's had nothing to do with;

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* (1A) arrangements had been made to film in Tsingtao, Guangzhou & maybe another location in connection w/ the visit of the West German president — we had no prior knowledge of this.

中国重庆人民路175号
175 PEOPLE'S ROAD CHONGQING CHINA

(2)

# 人民宾馆

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(6) wanted a lot more money for expenses / fee to have not be specified, re: amts.
— I don't think he had the money for this production.

(7) I believe he did not tell Chinese of return, never heard of relationship w/ WGBH & American TV.

(8) was not tied to mainland — China Air-Tr or CIA bought @ cheapest, going discount rate; it difficult if not impossible to change ticket for shorter return to U.S.;

(9) we had to handle all camera rates & shipping (including cost); David Lin had to do sound + slates.

(10) Jannaby threatened more than once to stop the production if he didn't get more money, if the schedule wasn't changed, if we didn't agree to Chinese terms;

(11) his primary concern became — if it wasn't to begin with — his future relations + projects w/ the Chinese. (re: comrade w/ Qing Jing — while heading

** (12) he tried to insist that WGBH share costs of stock footage / archival material or military etc because irrelevant to the story — because he knew Renmin wanted it; we refused.

(13) I recommend that WGBH not have its name associated w/ Emperor version w/out prior screening + approval — neither David Lin nor I are willing to have our names on the film w/out that condition.

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(14) It is my belief, based on a conversation w/ Jannaby in Beijing, that if the Chinese do not like the film he will blame it on "the Americans."

(15) I believe his judgement of the film to be untrustworthy — based on his own self-interest & deceptive behavior.

① Renner & German TV
② Viewing the film

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1) lived up to the agreement
2) time constraints — [can't stop work for a week]
3) my own weariness & impatience w/ the
* hidden agendas + frustrations of trying to make any film at all (& won't let it happen here.)

— * I think different things were said to diff. people: Renner, Igor, Stanko, me, the Chinese

— I don't think the agreement was lived up to:

← re: film planned around the W. Berner president's visit,
re: Crew's deadline of 12/3 (+ the pay, what affects working conds.)
re: personnel & equipment:
- no asst. camera
- no 12-240 zoom
- had to bring film + tape
- almost no gaffer's tape
- no slate
- we had to supply sound man + do all camera notes + shipping;
- inadequate mikes: no omnidirectional, no lavaliers, no wireless
- no small camera
- sound capability for only one camera

re: trying to cut short shooting schedule
re: agreement w/ Chinese

re: billboard pic (characters from another film)

re: the money problems + threats to stop the production, + attempts to shorten the shooting schedule;

re: suddenly, 5-10% of film to be shot to Renner's specifications

re: Communication w/ crew (+ own rel.; Conn Hill, for ex.)

re: ~~the threats to stop the production~~

re: what seemed to be our primary concern: not this film but our future projects in China (which specifically interrupted a recorded conversation w/ Dingding, among other things)

[Shot 122 rolls; ∴ assume Bohemia has 28 rolls].